Script Dept.

A.B.C. TELEVISION LTD.,
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TEDDINGTON,
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TEL:977-3252

C A M E R A S C R I P T

CALLAN

"BLACKMAILERS SHOULD BE DISCOURAGED!!
(WORKING TITLE)

by
JAMES MITCHELL

DESIGNER
DAVID MARSHALL

ASSOCIATE PRODUCER
JOHN KERSHAW

PRODUCER
REGINALD COLLIN

DIRECTOR
JAMES GODDARD

VTR: 17.30 Wednesday, 19th June, 1968.
Studio Two, Teddington.

PROD.NO.1915

VTR/ABC/7701 + INSERT.

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CAST

Callan.....Edward Woodward
Hunter.....Derek Bond
Lonely.....Russell Hunter
Sir Gerald Naylor...Nicholas Selby
Lady Naylor.....Karin MacCarthy
Ritchie.....John Franklyn Robbins
High Commissioner...John Arnatt
Bishop.....John Woodnutt
Benson.....Denis Thorne
Todd.....Barry Andrews
Toastmaster.....Bernard Whitehorn

EXTRAS. Directable.

Laycock and Turner..Peter Lund, Max Latimer. Called 4.00 18.6.68 & 19.6.68
2 Photographers.....Dennis Balcombe, Michael Redd. Called 4.00 18.6.68
2 Waiters.....Ray Marioni, Louis Raynes. Called 4.00 18.6.68 & 10.00 19.6.68

EXTRAS. Non-directable. Names TBA.
Called 4.00 18.6.68
13 Men and 13 Women for Reception scene.
1 Waiter.

Called 10.00.19.6.68.
10 Men and Women for Reception scene.
1 Waiter. Reception Scene.
2 Barman. Restaurant Scene.
3 Business men. Restaurant Scene.

Floor Manager.....John Wayne
Stage Manager.....Stuart Orme
Production Assistant....Marian Lloyd
P.A. Timer.....
Wardrobe Supervisor.....Gillian Grimes
Make Up Supervisor.....Mimi Kimmins
Callboy.....Richard Mervyn

Technical Supervisor....Campbell Keenan
Cameras.....Mike Ioldock
Sound.....Mike Westlake
Grams.....Bob Davis
Racks.....John Turner

TUESDAY, 18th JUNE.
Camera Rehearsal.....10.30 - 13.00
Lunch.....13.00 - 14.00
Camera Rehearsal.....14.00 - 17.30
Turn Round to Studio 3..17.30 - 18.00
Sup er Break.....18.00 - 19.00
Line Up & Make Up .....19.00 - 19.30
Cam.Reh. & VTR INSERT...19.30 - 21.00

WEDNESDAY, 19th JUNE.
Camera Rehearsal.....10.00 - 13.15
Lunch Break.....13.15 - 14.15
Line Up and Make Up.....14.15 - 15.00
DRESS REH.....15.00 - 16.30
Tea Break & Notes.....16.30 - 17.00
Line Up.....17.00 - 17.30
VTR .....17.30 - 19.00
Tech.Clear.....19.00 - 19.15
Supper Break.....19.15 - 20.15

S C E N E B R E A K D O W N.

ACT ONE

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND.
Hunter's Office/ Reception(VTR INSERT)	Evening	Toastmaster Naylor Ruth Hunter Callan Extras	1-5	1-22	VTR INSERT 4A,4B 2A,2B 1A	VTR SOUND A1 FX
TAPE RUN						
Int.Reception	Night	Extras HC Hunter Callan Naylor Ruth	6-11	23-33	3A 4C,4D 1C	C1 FX Music
Int.Study	Night	Callan Naylor	11-15	34-60	1D 3C 2B	B2 A2
Reception.Int.	Night	Naylor Extras	15	61	4E	C1 FX Music
Int.Study	Night	Callan	15	62	3D	A2
Int.Reception	Night	HC Naylor Ruth Extras	15-16	63	4D	C1 FX Music
TAPE RUN						
Int.Study	Night	N aylor Callan	17	64-69	1D 2B 3C	B2
TAPE RUN						
Int.Hunter's Office.	Day	Callan Hunter	18-19	70-82	4E,4B 2C,2A	A1 C2
TAPE RUN						

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SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
Int.Lonely's Flat.	Day	Lonely Callan	20-22	83-95	3E 1E 4G,4H	D2 FX
T/C.Ext. Lonely's Flat.						
Int.Lonely's Flat.	Day	Lonely Todd	23-25	96-106	3E 1E 4G 2D	D2 FX Grams
F I R S T C O M M E R C I A L B R E A K						

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ACT TWO

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
Int.Naylor's Living Room.	Night.	Callan	25A	107	3F	Grams
Int. H.C.Study	Day	H.C. Hunter	26-27	108- 115	4J 1F 2F	A3
T/C.Churchyard Sequence			27-28			
Int.Vestry of Church	Day	Richie Callan	29-35	116- 146	3H,3G 4K,4L 2D,2E	C3
TAPE RUN						
Int.Hunter's Office.	Day	Hunter Denson Callan	36-39	147- 170	3J 4M 1G	A4
TAPE RUN						
Int.Lonely's Flat.	Day	Lonely Callan	40-43	171- 189	3E 2F 4N	D2 FX
TAPE RUN						
Int.Naylor's Stury	Day	Naylor Operator Bishop	43-45	190	1H C/S	D3 FX Grams
S E C O N D C O M M E R C I A L B R E A K						

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ACT THREE

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
Int.Naylor's Flat.	Day	Naylor Callan Ruth	46-53	191- 224	2G,2H 1K,1M 3K 4N 1L,1J	Grams C4 D4
Int. H.Q.	Evening	Hunter	53 - 54	225	1M	A1
Int.Naylor's Flat. Intercut Hunter's Office	Evening	Naylor Ruth Callan Hunter	54- 64	226- 264	2H 3F 4P 2J,2K 2L,2H 1N 4Q 3M, 2M	C4 A4 Tape Distort Link Phone FX
Int.Lonely's Flat.	Day	Lonely	64	265	1P	A3 FX
T/C Fight Sequence	Evening					
Int.Restaurant	Day	Naylor Bishop Callan Extras	64-65	266- 283	2N,2P 3N 4R,4S C/S	D5 FX Grams

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F/U
T/C

THAMES SYMBOL + CALLAN OPENING FILM
(Not available)

1. F/U
4A — INT. HUNTER'S OFFICE. EVENING. — BOOM A1 + VTR SOUND
Very BCU T.V. Screen

FX: Distant traffic

2. 2A
Very BCU CALLAN

CUT IN VTR INSERT AS DIRECTED.

VTR FX: Laughter, Applause, Chatter.

TOASTMASTER: Your Eminence, Your Excellencies, Your Grace, my lords, ladies and gentlemen. Pray silence for your chairman, Sir Gerald Naylor.

FIXED MICS.
FX: Gavel

3. 4A
V.BCU T.V. Screeen

NAYLOR: Your Eminence, your.;...

4. 2A
V.BCU HUNTER

5. 4A
A/B
PULL OUR SLOWLY to show four screens as directed.

HUNTER: Oh, my God, not again.

NAYLOR: Excellencies, your Grace, my Lords, Ladies and Gentlemen. Once I've said all that I feel as though my speech is almost over. FX:Laughter.
As you know, this is my swan song. My wife and I will be shortly leaving for Canada where I shall be in charge of the Nuclear Research Division of the three power atomic project. FX:Applause
At such a time it is, I think, always as well....

HUNTER comes into frame L.
Contain him as he X's back to desk in mid shot.
To Pos.4B.

HUNTER: You got enough of him?

CALLAN: Yes. As much as I'll need.

LOSE VTR INSERT.

HUNTER: Good.

Scientists make even worse after dinner speeches than judges.

6. 2A
M.S.CALLAN

CALLAN: Naylor hasn't been a scientist for twenty years. He's an administrator.

7. 4B
M.S.HUNTER

HUNTER: He talks their language, anyway. And they did make him chairman of their society.

8. 2A
A/B CALLAN

Coming to 9 on 4

On Shot 8 on 2

CALLAN: You're letting him go to Canada then? /

9. 4B
MCU HUNTER

HUNTER: That rather depends on you. The CIA were on to me again today. Security wise - are we hundred per cent sure? /

10. 2A
MCU CALLAN

CALLAN: In other words, they've got nothing to go on?

HUNTER: Just a hunch. A feeling.

CALLAN: I can't check up on a feeling. /

11. 1A
O/S 2/s
HUNTER Big Rf.g.
CALLAN Lf.g.
Contain HUNTER as he rises and goes to CALLAN

HUNTER: There is something more. Do you mind moving my chair?

/ 2 to POS.B. SAME SET. /

12. 2B
MCU Loose CALLAN /

CALLAN: Sir Gerald Naylor is a Communist traitor. His sexual activities are disgusting. He gets an awful lot out of twelve words this bloke. I bet he sends marvellous telegrams.

On Shot 12 on 2

HUNTER: The message is typed as you see. No signature, no address.

13. 4B
MS HUNTER

CALLAN: Who was it sent to? /

HUNTER: The High Commissioner. He passed it on to us, with the greatest reluctance. He despises anonymous letters.

CALLAN: Where's the envelope?

HUNTER: Being analysed. It was typed too. I doubt if it will tell us anything. /

14. 2B
a/b

15. 4B
a/b

CALLAN: Anything in all this? /

PULL BACK
PIVOT LEFT as Hunter goes upstage for coat.
HOLDING CALLAN Lfg.

HUNTER: If he's a Communist, he's hidden it damn well. Oh, I agree. A lot of them do.

/ 2 to POS.A. SAME SET. /

CALLAN: What about the disgusting sexual activities?

HUNTER: It seems he keeps them hidden too. His wife might know of course. /

16. 1A
MCU CALLAN

CALLAN: What am I supposed to do, sir, go up and ask her? /

17. 4B
MCU HUNTER
at hat stand.

HUNTER: Do what you like.

18. 1A(As Hunter leaves frame)
M.S.HUNTER

But find out.
Do you think he's through yet?

On Shot 18 on 1

PAN him LEFT and see CALLAN R.b.g.

CALLAN: I doubt it.

4 to POS.C.RECEPTION

HUNTER: So do I. All the same, we'd better get along to the reception. Are you going to tell him who you are?

CASE BACK as Hunter comes fwd. To Pos. 1B.

CALLAN: I might, if I think it would frighten him. You're not giving me much time.

CALLAN comes into TIGHT 2/s fav. CALLAN

HUNTER: He's supposed to fly to Canada on Thursday.

CALLAN: I'd better frighten him then.

19. 2/ [illegible] /

HUNTER: Good lord. You look quite elegant.

20. 1B [illegible] CALLAN /

CALLAN: I may look it, but I'm not going to sound it.

21. 2A [illegible] /

22. [illegible] /

2/s HUNTER & CALLAN

MEDIUM SLOW PUSH IN to V.BCU the medals on CALLAN

The invitation said specifically "Orders and decorations

Where are the orders and decorations?

CALLAN: It's taken me all the time to get monkey suit. And this is the only gong I've got.

HUNTER: It's too blatant for a diplomatic reception. Now what can I spare. Here. That's the ticket.

T A P E R U N

C.M.1 to POS.C.
C.M.2 to POS.D.

23. 3 INT. [illegible] MED. CU

Very ECU Chandelier.
GIB DOWN at low angle to 3/s
HIGH COMMISSIONER L.frame
HUNTER C.frame
CALLAN L.frame

FX: Chatter, Laughter. Thru scene
MUSIC. Thru scene.

HIGH COMMISSIONER: Naylor should be here any time. How do I introduce you to him?

EASE a little to accept a waiter coming L.frame PUSH IN under his tray as he goes.

[illegible]: Not to me, your excellency. Just Callan here. Say he's with the Foreign Office. He quite often is, in a shady sort of way.

H.C.: I see.

TIGHTEN as H.C.leaves to L/A 2/s

HUNTER: He hates all this. They do, you know, all the decent chaps. And yet they use us.

CALLAN: Supposing Naylor isn't clean. What happens to him?

HUNTER: That depends on what he's done. If it's just routine I expect we'll retire him. Overwork. Strain on the heart.

24. 4C(as Hunter looks L.)

Group shot.
Part HUNTER extreme R.o.f.
CALLAN R.o.f.
(C.M.3 GIBS LEFT)
LADY NAYLOR Centre.
H.C. End.
SIR GERALD L.o.f.

The usual.
Good Lord.

25. 3

2/s CALLAN & HUNTER

HUNTER: That is his wife?

On Shot 25 on 3

CALLAN: You've seen her on the box.

HUNTER: But she looked quite ordinary. She's lovely. And so young.

CALLAN: We all want them like that. But most of us can't afford them.

H.C.,SIR GERALD & LADY NAYLOR come to CALLAN & HUNTER.

GIB RIGHT to accept them.

H.C.: Sir Gerald, may I present Mr.Callan of your Foreign Office? Sir Gerald Naylor.

EASE OUT to accept WAITER who comes with drinks L.frame shooting under the tray.

CALLAN: } How do you do?
NAYLOR: }

NAYLOR: My wife. Loyd Naylor.

CALLAN: } How do you do?
RUTH: }

NAYLOR: Are the .FO. taking an interest in our activities, Mr.Callan?

H.C.: Well you know these Foreign Office fellas. You can't keep them away from a good party.

Let H.C.leave frame.

Hey wait a minute, Roy. I haven't even said hello yet.

On Shot 25 on 3

NAYLOR: Which desk do you work at, Mr.Callan?

CALLAN: I don't. I'm not attached. /

26. 4C
CU NAYLOR

27. 1C(As Naylor leaves frame) NAYLOR: Excuse me.
(Working in 3's loop)
CU CALLAN reaction.

/ 4 to POS.D. SAME SET. /

28. 3A
TIGHT Low Angle
LADY NAYLOR L.o.f.
HUNTER C.b.g.
CALLAN R.f.

/ CALLAN TO POS.A. /

RUTH: Gerald isn't usually rude. Do forgive him. You see the man he's talking to is Skindle.

CALLAN: Really?

RUTH: I bet you haven't the slightest idea who Skindle is. He's a Fellow of Trinity and an FRS. One of the world's experts on heavy water.

CALLAN: Ah.

RUTH:Atoms and Things.

CALLAN: Are you a scientist, Lady Naylor?

r ch t 28 on 2

RUTH: No. I was my husband's secretary, Mr.Callan. I think I've met every eminent physicist who ever came to this country, but I still can't unde stand a word they say.

CALLAN: Are you sorry to be leaving England?

RUTH: Oh no, my husband's job is very important, you know. And anowadays one can buy such lovely things in Canada. /

29. Group shot
M.C. & NAYLOR R.&.L.f.g.
RUTH,CALLAN & HUNTER
centre b.g.
NAYLOR WAVES

30. /

Oh dear, my husband's waving me over. Goodbye, Mr.Callan. So nice to have met you. /

31. RUTH X's C.M. GOING RIGHT.

32. /

M.S.CALLAN R.frame low angle.
HUNTER comes into frame L.

SLOWLY PUSH IN throughout rest of scene to TIGHTEST POSS.2/s.

CALLAN: It's been tremendous fun.

HUNTER: Very, very lovely. I'm sure she means trouble.

CALLAN: Have you checked her out?

On Shot 32 on 3

HUNTER: White than white. Why do you ask?

CALLAN: She said herself she's met every eminent physicist there is. She's bored and she's ambitious.

HUNTER: All this is five minutes chat?

CALLAN: She wasn't making any effort to hide it.

HUNTER: I wonder if writing anonymous letters is a cure for boredom?

CALLAN: No. Not her. She values her husband's career too much.

HUNTER: All the same, you'd better run another check on her. No doubt you'll find it amusing.

PULL BACK FAST as CALLAN breaks fwd. to f.g. drink's table. HUNTER X's frame slowly going R. Let him go. PAN LEFT as CALLAN breaks. See him disappear through crowd, to POS.3B.

CALLAN: O.K. I'd better lean on Naylor tonight. He looks worried. It could be useful.

HUNTER: The little rom along the corridor to the left. I'll see he's sent to you.

33. 4I

Low angle group shot RCY(Extra) & H.C.L.frame. RUTH Centre NAYLOR R.frame. HUNTER comes in L.frame

Your excellency, I hate to bother you again....

On Shot 33 on 4

As H.C. breaks frame CRAB LEFT as he does HOLDING 2/s

/ 3 to POS.C. STUDY. /

H.C.: Look, Hunter, do you have to? Gerry Naylor is a friend of mine. I like the guy...

HUNTER: Sir, I'm afraid I must. Callan wants a word with him. Alone.

H.C.: What now? At my reception? Get him down to your office tomorrow...

TIGHTEN SLOWLY through scene.

HUNTER: There isn't time. Not if we've to check on that letter, sir.

H.C.: O.K.What do I have to do?

34. 1D (Working in 3's loop) INT. STUDY.NIGHT. BOOMS B2 & A2
e shot coffee table. CALLAN enters, comes fwd. to put champagne bottle f.g.
/ 1 to POS.E. /

35. 3C(Immediately Naylor enters)
MCU CALLAN reaction

36. 2D(Working in 3's loop)
MCU NAYLOR reaction.

37. 3C
a/b

38. 2B
a/b

NAYLOR: The High Commissioner

3. 3C said you wanted to see me. /
a/b

4. 2C CALLAN: I do. /
a/b

Coming to 41 on 3

NAYLOR: I must warn you that I don't accept the Foreign Office's

41. 3C a/b — jurisdiction over our project. /

CALLAN: Whose do you accept,

42. 2B a/b reaction — Sir Gerald? /

43. 3C a/b — /

44. 2B a/b — /

NAYLOR: What possible business

45. 3C a/b — is it of yours. /

46. 1D a/b HOLD frame static. — /

CALLAN: Before we go any further I think you'd better take a look at this.

NAYLOR: This gives you the authority to spy on me.

CALLAN: We like to call it security.

NAYLOR: What am I supposed to have done.

CALLAN: That's your third glass since you met me. According to your file you don't usually drink like that.

NAYLOR: What the hell am I supposed to have done?

On Shot 46 on 1

CALLAN: Nothing. We're more concerned about what you might do. Yes, do sit down.

NAYLOR: You do realise what this job means to me? It's as far as anyone with my qualifications can go. /

47. 3C
MCU CALLAN

48. 1D
2/s fav. NAYLOR
CALLAN: It pays well too. /

NAYLOR: That isn't what I meant. /

49. 3C
a/b

CALLAN: It's what your wife means. /

50. 1D
a/b

NAYLOR: My wife likes expensive things, and she's young and I'm not. /

1. 3C
a/b

2. 2D
MCU NAYLOR
CALLAN: I hear you're a Red. /

3. 3C
a/b
NAYLOR: It's a damn lie. /

CALLAN: I also hear you can be blackmailed. /

5. 3C
a/b

6. 3C
a/b
NAYLOR: Blackmailed? For what? /

56. 1D
M/s
CALLAN L.
NAYLOR R.
CALLAN: Your sex life? /

On Shot 56 on 1

NAYLOR: This is ridiculous.Listen to me, I was a scientist. I am an adm nistrator. Last year I got married. And that's my whole adult life. To most people it would be damn boring, apart from my marriage. But it has been useful. It will go on being useful. That's why I'm going to Canada.

CALLAN: If I let you.

NAYLOR: What?

CALLAN: You could be a risk, sir. It's up to me to decide. If you are - you don't go.

NAYLOR: But these accusations. They're fantastic. /

57. 2[illegible] / MCU NAYLOR

I demand to know who made them. /

58. 3C / MCU CALLAN

59. 2[illegible] / a/b

Very well. I'll go to the High Commissioner.

CALLAN: He calls you Gerry. He's a friend of yours. But he can't help you.

Coming to 60 on 3

On Shot 59 on 2

60. 3C — NAYLOR: We'll see. /
c/b

CALLAN: We'll see.

61. 4E — INT. RECEPTION AREA. DAY. — MCU
Low Angle wide shot down corridor. NAYLOR comes in fast pushing violently thru the extras looking for H.C.

FX: Chatter
MUSIC. *

/ 3 FAST to POS.D. STUDY. /

*

*

*

62. 3 (on Dir ct 1) — INT. ... Y. NIGHT. — MCU
Blank frame on mirror. CALLAN comes into shot.

/ 4 FAST TO POS.D. /

CALLAN: Oh mate. You've come a long way since the Scrubs.

63. 4C — INT. RECEPTION ROOM. NIGHT. — DOOM CU
Low Angle 2/s NAYLOR & H.C.

FX: Chatter, Laughter. & MUSIC thru scene.

/ 5 to ... D. STUDY /

NAYLOR: But that spy said - He accused me of...

H.C.: Gerald, calm down, will you?

NAYLOR: He called me a Red.....

H.C.: Take it easy. The whole place is looking at you.

On Shot 63 on 4

NAYLOR: I'm sorry. But he made the most fantastic accusations.

H.C.: I know it.

NAYLOR: Did he tell you what they were?

PUSH IN SLOWLY throughout scene

H.C.: I know that too.

NAYLOR: And you let him?

H.C.: What choice have I got?

At the end of the scene LADY NAYLOR rushes after NAYLOR

RUTH: Gerald.

H.C.: Ruth.

T A P E R U N

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64. 1D — INT. STUDY.NIGHT. — BOOM B2
Medium 2/s
CALLAN R.o.f.
NAYLOR L.o.f.

NAYLOR: I don't believe it.
I simply don't believe it.

/ 4 to POS.E.HUNTER'S OFFICE. /

CALLAN: Why not? It's happening.

NAYLOR: But it's got nothing to do with me.

65. 2B
M.S.NAYLOR

/ CALLAN: You'd say that anyway. /

NAYLOR: Alright. What do I have

66. 3C
MCU CALLAN

to do to prove I'm innocent? /

CALLAN: / Show me. Show me your life, Naylor. Show me how boring and

67. 2B
a/b

useful it is. /

68. 3C
MCU CALLAN

/ NAYLOR: My records, d'you mean? /

/ 2 FAST TO POS.C. HUNTER'S OFFICE. /

CALLAN: Records, snapshots,

69. 1D
a/b

diaries....the lot. /

LOOSEN as they go.

NAYLOR: Tomorrow.

/ 3 to POS.E.LONELY'S FLAT. /

CALLAN: No. Now.
You and your wife would like to be on that plane.

T A P E R U N

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70. 4E — HUNTER'S OFFICE. D.Y. — DIAL 02

Close on CALLAN.
See HUNTER'S hand
tap CALLAN's shoulder.

SHORT FAST PULL BACK
as CALLAN goes for his gun.

/ 1 t[illegible] /

71. 2C (Working in 4's loop)
CU HUNTER

72. 4E — HUNTER: Comfortable. /
a/b

CRAB LEFT as CALLAN
rises and PULL BACK to
see HUNTER L.f.g.

CALLAN: Well, it's the only decent chair in the place. What time is it? /

As CALLAN breaks back
to desk CRAB LEFT
giving CALLAN in M.S.
To POS.4B.

/ 2 FAST TO POS.A. /

HUNTER: Eight o'clock.

How d' you get on?

CALLAN: I didn't. / I didn't. He's got a five roomed flat in Belgravia, and a 3½ litre sports - last year's model. The flat's seven hundred a year. His wife's got a mink, a diamond necklace and a lot of French perfume. /

73. 2A
CU HUNTER

74. 4B — HUNTER: Very expensive. /
a/b

On Shot 74 on 4

CALLAN: Yeh. Except that he had an aunt die two years ago and left him twenty thousand quid. It's all there, and that is all there is. And he's got three friends he plays bridge with once a fortnight.

75. 2A
MCU HUNTER reaction

76. 4B
a/b

The nearest Naylor got to [illegible] was the Liberal Club.

77. 2
M.S.HUNTER

HUNTER: You're going to clear him?

78. A
MCU CALLAN

79. 2
[illegible]

CALLAN. No. Not yet.

He's playing it right. Half the time he's indignant, the rest he's baffled. But underneath he's worried out of his mind.

80. 4
a/b

2 to POS.D.LONELY'S

81. 1A
2/s
CALLAN profile big Rfg.
HUNTER L.b.g.

You got any joy out of that envelope?

HUNTER: Cheap stuff. So was the paper. Buy it anywhere.

CALLAN: Postmark?

HUNTER: None. It was delivered by hand. Marked 'For the Attention of the High Commissioner.Personal.Most Urgent.' Look, Callan, it could be just spite, some enemy of his.

CALLAN: I tell you, he's a jolly decent chap. He hasn't got any enemies. And nobody's that clean.

82. 1E
M.S.CALLAN

T A P E R U N C.M.1 to POS.E.LONELY'S.

83. 3E — INT.LONELY'S FLAT. DAY. — ROOM B2

CU LONELY's foot sticking out from under the bed clothes.

SLOWLY GIB along his body to his head.

FX:Distant traffic and children playing.

CALLAN:(O/S) Lonely! Lonely!

/RIGHT HAND FLIPPER OUT./

LONELY: That you, Mr.Callan?

/4 to POS.G.LONELY'S FLAT./

CALLAN: No. It's Snow White. I've brought the seven dwarfs round for coffee. Open up, will you?

84. 1F(As Lonely sits up)
Wide Shot Lonely Rf.g.
The door L.b.g.

LONELY ROLLS OUT OF BED.OPENS THE DOOR.CALLAN OUTSIDE.

85. 2G(As Directed)
M2/s LONELY L.o.f.
CALLAN R.o.f.

CALLAN: I thought you had a bit of grumble in here.

LONELY: I was asleep, Mr.Callan.

CALLAN: You were lucky, mate.

LONELY: Ain't you been to bed then, Mr.Callan?

CALLAN: I don't even know what it looks like any more.

LONELY: Fancy a cup of coffee?

On Shot 85 on 4

LONELY breaks U/S R.
HOLD CALLAN f.g.
and LONELY b.g.

CALLAN: I'll make it. Put some clothes on for God's sake, Lonely. You gorgeous beast you. Don't you know all you need's a rose in your teeth and you can join the lovelies on the wall.

Hello. Dresden that is. You been thieving again.

LONELY: I got to live, Mr. Callan.

CALLAN: I've got a job for you tonight. 25 quid.

86. 2L
M.S.CALLAN
LONELY: I got another job on. /

CALLAN: You're scared, Lonely. I can smell it. It's easy,

87. 4G
MCU LONELY
if I say its easy - it's easy. /

LONELY: It's the 25 quid, Mr.

88. 3E
a/b
Callan. I need a bit more. /

89. 4G
CU LONELY
CALLAN: How much? /

90. 3E
a/b
LONELY: Three hundred quid. /

CALLAN: Don't be daft. What would

91. 4G
MCU
you need three hundred quid for? /

92. 1E
M.S.CALLAN
LONELY: I got a lot of committments. /

On Shot 92 on 1

PAN him R. as he comes centre stage.

93. 4R(As he turns) MCU CALLAN

CALLAN: Yeh. I can see you have. Lonely, you're not trying to put the screws on me are you?

94. 1E M.S.LONELY

PAN him into M2/s with CALLAN

LONELY: No, Mr.Callan. I wouldn't do that. Honest. You been very good to me.

95. 3E Wide Shot LONELY comes Lfg. CALLAN Rb.g.

CALLAN: Remember that, Lonely.

LONELY: Any other night this week I'd have been happy to oblige you.

CALLAN: Sorry. It's got to be tonight. I'll have to do it on my own.

LONELY: Do you mind if I give you a bit of advice? Get some kip first. You'll never do no tickle if you're half asleep.

CALLAN: Th.

See CALLAN go b.g. As LONELY goes to the mantelpiece GIB IN with him. TIGHT on money and his face.

Good luck for tonight.

LONELY: You too, Mr.Callan.

CALLAN: Yeh.

T/C b.G.F.
Outside Lonely's Flat.
Callan and Todd.
Duration: 1.00

STAPLE TABLE

Continue to Scene 3

96. 2E a/b — INT.LONELY'S FLAT. DAY. — D2 + FX.

LONELY still counting money.
PULL OUT on knock.
Putting television set L.o.f. f.g. and bed f.g.
LONELY goes to the door.
TODD kicks the door open & come immediately d/s
Hurls his briefcase into the lens.

KNOCK AT THE DOOR.

LONELY: Who is it?

TODD: Todd.

97. 1E
CU LONELY

98. AG
Very ECU Todd's snapping fingers.

99. 3E a/b
LONELY X's L. to R. to get money and gives it to TODD.

TODD: There's only two hundred here. I want another three.

LONELY: You'll get the rest tomorrow - like you said. /

100. 1E
MS. TODD

TODD: Will I,Lonely?
Will I really?

LONELY: Cross my heart and hope to die.

On Shot 100 on 1

TODD: Because if I don't. The law will get to know who turned over Mike Kennedy's flat. And you'll go inside. And when you come out, Mike will break your skull.

LONELY PICKS UP CUP AND DRINKS.

101. 2D(As Todd sees the cup)
DCU TODD

102. 4G(As Todd's hand comes into 4)
DCU Dresden cup.
Todd's hand slowly turns it over spilling the coffee.
LONELY screams.
VERY FAST WHIP PAN up to Lonely's face.

How foolish you are, Lonely. How very foolish. That's Dresden isn't it?
The Pont Street job.

103. 1E (As Directed)
L/A Wide shot
Bed f.g.

104. 2D LONELY I like it. It's a key./
CU LONELY Profile.
As directed
PAN R. to L.
past Todd's face
arriving at his right hand just as he drops the cup to the floor.

TODD: It's also evidence.

105. 4G/
DCU shattered cup on floor.

106. 3E/
2/s lowest poss. angle.
TODD eventually pulls LONELY down into the lens.

Sweep up the pieces, Lonely. Put them in the bin. Somebody else's bin.

LONELY: You rotten git. I've got a friend who'd . . .
fix you....

On Shot 106 on 3

TODD: No Lonely. No language. Not at me. Or I might let Mike Kennedy know before I told the law. And Mike would put you in the hospital.

C/S
End Part One Caption

GRAMS: End of Act Theme.

C O M M E R C I A L B R E A K

C.M.1 to POS.F. H.C.STUDY.
C.M.2 to POS.F. H.C.STUDY.
C.M.3 to POS.F. NAYLOR'S LIVING ROOM.
C.M.@ to POS.J. H.C.STUDY.

ACT TWO

VTR/ALC/77C1. PART TWO.

F/U
C/S — G.M's Callan
Part Two Caption — Theme.

1: 7. 3F — INT. NAYLOR'S LIVING ROOM. NIGHT.

CU CALLAN and flashlight under desk the kneewell.
CALLAN prods the underside of the desk.
GIB UP as he sits upright.
HOLD him in mid shot, putting the flashlight Rfg.

CALLAN: Nothing. Nothing. Nothing.

CALLAN empties cigarettes from the cigarette box.
IAN LEFT to contain action

According to his file he doesn't smoke.
Nor does Lady Naylor.

"G" and an "I".
The base is too thick.

A secret compartment flies open containging a photograph.

No, mate, nobody is that clean.
You poor bastard.

As CALLAN prepares to photograph
START SEMI CIRCULAR CRAB to see the photo over CALLAN's shoulder.
PUSH into ECU photo as CALLAN photographs it.

Coming to 108 on 4

108. AJ — INT. H.C.STUDY. DAY. — POCM C3 and A3
CU Photograph in Hunter's hand. PULL FOCUS & P'N UP to H.C. who is Xing frame going R. to L. PAN until he sits.

H.C.: I want you to lay off Naylor. /

109. 1F
MCU HUNTER with the photograph

HUNTER: You're sure he's innocent?

110. 4J
2/s O/S HUNTER Rf.g. H.C.Lb.g.

H.C.: Of course I'm sure. /

HUNTER: In spite of anonymous letter you passed on to us.

111. 1F
2/s O/S H.C. Lf.g. HUNTER R.b.g.

H.C.:I should never have done that. /

HUNTER: Huh.

HUNTER rises and comes fwd. H.C. Keep them both in frame. HUNTER hands the photo to H.C.

H.C.: You don't agree with me.

HUNTER: We found something else.

112. AJ(Cut as he hands photo)
MCU H.C.

/1 to POS.G.HUNTER'S OFFICE/

H.C.: So what? A bunch of kids at Cambridge. I want you to drop this, Hunter.

On Shot 112 on 4

HUNTER: I'm sorry, sir.

PAN UP with H.C. as he rises.

H.C.: Look. I'm telling you to drop it.

113. 2F
TIGHTEST POSS C/S2/s.

HUNTER: I really am sorry. The trouble is, I've been in touch with my minister. He wants me to go on.

H.C.: Doing what for God's sake?

HUNTER: Investigating this photograph. We've found out who one of the other two is.

114. 2J
TIGHTEST POSS. C/S 2/s

H.C.: Who? The head of Russian Intelligence?

115. 2F
s/b

4 to POS.K.

HUNTER: No. He's a clergyman. Somewhere in Somerset. Let's hope he has a good memory.

T/C S.C.F.
CALLAN & RICHIE AT CHURCH.
DURATION: 2.28.

RICHIE: Mr.Callan.

CALLAN: Mr.Ritchie.

RITCHIE: Did you have a good trip down?

CALLAN: Yes, fine.

ON T/C.

RICHIE: This is most unusual you know. I am somewhat at a loss to understand how I can be of service to the Foreign Office.

CALLAN: It's a long shot, Mr. Richie. It may not amount to much.

RICHIE: Oh. I hope it may, I do hope it may. This village is what the parish council terms unspoiled. In a vain hope to attract the more affluent kind of resident. A more accurate definition would be dull. Even boring perhaps. Any intrusion from the great world must augur a little excitement. I should offer you refreshments, I know, but unfortunately sherry is beyond my means and my coffee is execrable. I am, besides, a very lazy man and since my poor wife died, I use the word poor quite literally. Neither of us had twopence. I'm talking too much.

CALLAN: No. Oh, no. I want you to treat this as confidential, Mr. Richie.

RICHIE: Of course. In any case, my dear chap no one under fifty talks to a person any more, except to say "I do" or "I will". This way.

END OF T/C INSERT.

Coming to 116 on 3

116. 3G — INT. VESTRY. D.Y. — ROOM C3

A film like composition of hymn books, gripfix, sellotape and scissors on f.g. table.
PAN UP and
PULL FOCUS to give Wide Shot of Vestry.
As CALLAN and RITCHIE enter
SEMI CIRCULAR CRAB LEFT to POS.3H
into a low angle mid2/s typewriter f.g.

CALLAN: You were at Cambridge, weren't you?

RICHIE: To be sure. Three delightful years.

CALLAN: Yes. Do you remember this photograph?

RICHIE: God bless my soul. Isn't that Gerald Naylor?

CALLAN: Yes.

RICHIE: Not in any trouble is he?

CALLAN: Sir Gerald? Why should he be?

RICHIE: Sir Gerald of course. I read of his KCVO in a birthday honours - let me see - three years ago? And didn't he marry subsequently? A very comely young lady?

117. 4L — CALLAN: Lady Naylor is very pretty. /
3/3 2/s
CALLAN L.
RITCHIE R.

CRAB RIGHT & LOOSEN as RITCHIE breaks stage L. to POS.4L.

RICHIE: My dear chap, my very dear chap, mere prettiness would never do for Gerald.

On Shot 117 on 4

CALLAN: You didn't like him?

RICHIE: What makes you say that? I admired him enormously. It is good to find that he has at last found time for the..cr.. gentle sex.

CALLAN: He didn't when you knew him?

RICHIE: He was so dedicated to his work - he took an excellent double first, you know. And of course, there were his friends. Men friends.

118. 3H
M.S. RICHIE
PAN to CALLAN &
HOLD TIGHT 2/s

CALLAN: You one of them? /

RICHIE: I? Good Lord, no. I was scarcely - personable enough for Gerald.

CALLAN: You're on the photograph.

RICHIE: We were at school together. He was a very dominating boy and one did not grudge his domination. He was Prince Hamlet, and I an attendant lord.

CALLAN: And the other chap?

RICHIE: Oddly enough, when one considers my calling - his name was Bishop. /

119. 2D
TIGHT O/S 2/s
RICHIE profile
CALLAN facing.

On Shot 119 on 2

CALLAN: First name?

RICHIE: Christian name?

CALLAN: Ah.

RICHIE: Ian. A bad influence, I thought.

120. 3H MCU RITCHIE — CALLAN On Sir Gerald? /

RICHIE: Certainly not on me. I had already decided on my way of life. Bishop was, degenerate. Need I

121. 2D a/b Contain RICHIE & CALLAN as he breaks fwd. — say more? /

CALLAN: Not yet. And not to me.

RICHIE: I shall be questioned by others?

CALLAN: Maybe. You haven't given me much.

RICHIE: I was never Bishop's intimate. All I remember is that he flattered Gerald disgracefully. That made him pompous. I dislike pomposity. But he did encourage Gerald in entering the Civil Services as a scientist. They took a trip abroad together, I remember, just before Gerald joined his department. That would be in 1936. Bishop never came back.

On Shot 121 on 2

CRAB LEFT to HOLD 2/s
as RICHIE goes L.

122. 3H — CALLAN: Where did they go? /
CU RICHIE

/ [illegible] /

RICHIE: Gerald was evasive on the subject and I lost touch. My vocation took me far away from the seats of the mighty. I never saw Gerald again - in the flesh. But in the newspapers, magazines, even the television. How well Gerald

123. 2E — has done. /
CU CALLAN

124. 4K — CALLAN: You're not jealous. /
2/s
RICHIE f.g.
CALLAN b.g.

RICHIE: Dullness is agreeable to me. I am quite happy as an attendant lord, Mr.Callan.

CALLAN: I see. I don't think I need keep you any further.

RICHIE: No. There is one more

125. 2E — thing. /
CU CALLAN

CALLAN: I thought perhaps there

126. 3H — might be. /
M.S.RICHIE TIGHT
PAN him to CALLAN

On Shot 126 on 3

RICHIE: You're much too shrewd for a poor parson. The year that Gerald and his friend

127. 2E — went abroad. /
MCU CALLAN

128. 3H — CALLAN: 1936? /
MCU RICHIE

RICHIE: That was the year that the Spanish Civil War broke out. I have often wondered if there was any connection between the two events. The one so trivial, the other

129. 2E — cataclysmic. /
a/b

13 . 3H — CALLAN: Have you any evidence? /
CU RICHIE

RICHIE: Inference merely. Benson might help.

CALLAN: Who's Benson?

RICHIE: Another friend of Bishop's. They were at the same college. He lives in London, I believe. Benson -* Roger A. he's in the book.

*TIGHTEN on this line.

131. 4K — /
TIGHTEST 2/s

CALLAN: I'll look him up.

E.SE OUT HOLDING
CALLAN b.g.
RICHIE breaks fwd.
CROSS RIGHT
See CALLAN go to typewriter b.g. to POS.4L.

RICHIE: I should take a bottle of whiskey. He drinks a great deal. Most useful.

CALLAN: It's in marvellous nick.

132. 3H(As Richie turns)

133. 4L — RITCHIE: Nick? /
a/b

Coming to 134 on 3

134. 3H
a/b RITCHIE

CALLAN: Condition? /

RICHIE: It has to be on my

135. 4L
a/b

attiend. /

CALLAN: Well, you don't mind if I try it do you?

RICHIE: Well, really, it is a

136. 2?
1CU CALLAN
WHIP PAN from CALLAN'S face to the paper he is holding.

most delicate instrument. /

CALLAN: And deadly too.

137. 3H(As the paper leaves frame)
TIGHT O/S 2/s
CALLAN Lf.g.
RITCHIE Rbg.

RICHIE: Sir Gerald is a Communist traitor. His sexual activities are

13[illegible]. 4L
CU CALLAN

disgusting. /

CALLAN: Somebody else typed that.

RICHIE: Indeed?

CALLAN: Yeh. Then they took a day off, went up to London and delivered it by hand. You go up

13[illegible]. 3M
MS RITCHIE

to London, do you sir? /

RICHIE: What makes you think

1[illegible]. 4L
a/b

so? /

CALLAN: You've seen Benson

141. 3M
MCU RICHIE

haven't you? /

RICHIE: One likes to keep in

1[illegible]2. 4L
a/b

touch. /

Coming to 143 on 3

On Shot 142 on 4

CALLAN: And stir up a little mud.

143. 3H
c/b

/ 4 to POS.M. /

RICHIE: You can't prove that this other message was done on my typewriter?

144. 2E
M.S.CALLAN
He breaks L. to RICHIE
PAN him to 2/s

CALLAN: Easiest thing in the world. Your bishop wouldn't like that, would he?

145. 3H
DCU Richie

RICHIE: It was my patriotic duty..

CALLAN: He still wouldn't like it.

146. 2E
CU CALLAN
Part Richie R.o.f.

RICHIE: No. He would not.

CALLAN: No. He wouldn't. We can rely on your discretion, then can't we? And no more muck raking please. Just go on being dull, reverend.

/ 3 to POS.J. HUNTER'S OFFICE. /

/ [illegible] /

T A P E R U N

147. 3J — INT. HUNTER'S OFFICE. H.Q. AY. DOOM A4
ICU BENSON

148. 4M — CALLAN: He's coming round. /
Wide Shot
CALLAN & HUNTER &
BENSON'S head L.o.f.
BENSON's feet R.o.f.

HUNTER: Better open another bottle.

149. 3J(As Directed)
c/b
ELSE OUT to TIGHT 3/s

He was very promising, you know. Just missed a followship. Worked for some first rate magazines. Wrote a brilliant book.
He never actually joined the party. He was rather too subtle for them anyway. But he felt things very deeply. Perhaps that's why...

CALLAN: Alright, old chap? Come on old chap. How you feeling?

BENSON: Passed out, did I. Trouble is I don't eat enough. I can't afford to really, with scotch the price it is.

150. 1G
BCU glass being filled
BENSON's face b.g.

HUNTER HOLDS GLASS. AS BENSON REACHES FOR IT HUNTER NODS TO CALLAN.

151. 4M(As Hunter nods)
CU HUNTER

152. 1G (As Callan replies)
CU CALLAN

153. 3J
c/t

CALLAN: We were talking about Ian Bishop.

On Shot 153 on 3

DENSON: Who? I'm sorry. My mind's not always...

CALLAN: This chap.

BENSON: Spain 1936. They were both there - in Barcelona.

HUNTER GIVES DENSON HIS DRINK. HE DRINKS . .

154. 1G(As he drinks)
BCU Benson

155. 3J
a/.

Naylor didn't stay. But Ian - he was in my battalion of the International Brigade for a bit.

CALLAN: Was he killed?

DENSON: In a way. We all died in Spain, old man.

HUNTER. Cut out the journalism, Denson.

156. 1G — DENSON: No. He wasn't killed.
BCU Denson's glass being filled.

157. 3J
a/b

He was taken off - for special duties.

CALLAN: Who by?

On Shot 157 on 3

BENSON: The Russians old man. When it was special duties it was always the Russians. He was taken back to Russia.

CALLAN: Why?

BENSON: For training?

CALLAN: What kind of training?

BENSON: The overthrow of capitalism. That was what everybody trained for. Ian was attractive. I expect they would use that. And he was very brave you know. The way I tried to be. Why do you want to know about him? /

158. 4M
CU HUNTER

159. 3J
a/b
HUNTER: About who? /

160. 4M
a/b
/3 to F.C.L./
BENSON: Why - Ian Bishop. /

HUNTER: I've never heard of him, have you. /

161. 1G
CU CALLAN

162. 3J
a/b
CALLAN: Never heard of him. /
HUNTER: Come on, old chap, brark up.
BENSON: But you showed me his picture.

ELSE IN as HUNTER wheels BENSON and couch to wall. But still holding 3/s

What picture.
HUNTER: /There's no picture.

163. 4M
M.S.HUNTER
BENSON: Didn't he? /

On Shot 163 on :.

HUNTER: Take him out and ditch

164. 1G — him. Better take a car. /
MCU CALLAN

165. 4M — CALLAN: Won't he talk? /
2/s HUNTER & BENSON

HUNTER: Who would believe him?
He won't even believe himself.

166. 1G — /
a/b

167. 4M — CALLAN: Do I go back to Notting Hill? /
c/u HUNTER/BENSON
and then PAN to
CALLAN as HUNTER
gives him tape recorder.

HUNTER: Get the truth out of
him, Callan. All of it.
Use this. I'll make you an

168. 1G — appointment for 4.30. /
a/b

CALLAN: Right. Where does

169. 3J — he go? /
a/b

HUNTER PUTS MONEY IN BENSON'S POCKET.
HUNTER: Outside a pub, Callan.
Any pub. Notting Hill if you're

170. 4M — feeling kind. /
CU BENSON's hat.
PAN it RIGHT onto
his head.

BENSON: He has a room there.

/ 3 to FOS.E. LONELY'S FLAT. /

T A P E R U N

---

11. 3E INT.LONELY'S FLAT.DAY. ROOM B2

M.S.LONELY

FX:Distant traffic & children playing.

CUT gently as LONELY goes to the door.

CALLAN:(O/S) Lonely?

LONELY: Mr.Callan. Is there anything you want, Mr.Callan?

4 to PCS.N.LONELY'S

HOLD LONELY f.g. CALLAN b.g.

CALLAN: Why should I?

LONELY: Well, I don't know, do I?

CALLAN: No, Lonely. This is a social call.

LONELY: You never made no social calls before.

CALLAN: I know. It's very remiss of me. But most of the time I'm so busy. You're getting a bit like that.

LONELY: How d'you mean?

CALLAN: I needed you last night.

LONELY: Mr.Callan I told you....

CALLAN: Yes. I nearly got nicked last night.

LONELY: You never.

CALLAN: I needed a look out last night.

On Shot 171 on 3

LONELY: Mr.Callan. I had to get three hundred quid.

TIGHTEN even more as CALLAN sits.

CALLAN: What did you need it for?

LONELY: It's money isn't it?

CALLAN: What d'you need it for? If you'd said it was for a bird or something.

LONELY: Me? Three hundred quid for a bird?

CALLAN: Then what did you need it for? Now look, you and me don't have any secrets do we? Who's it for?

...s CALLAN rises and goes L.
PIVOT HOLDING
LONELY f.g.
CALLAN X's behind him.

LONELY: Mr.Callan I daren't. He'll hurt me. He's got friends. They take you down to a garage and they do things to you. Electric shocks and that. He wants me to do ajob tonight to get the money. /

172. 2F
CU CALLAN

173. 2F
TIGHTEST 2/s

CALLAN: Who? /

LONELY: He's got me scared. I can't work proper. He's putting the block on me, Mr.Callan. /

174. 2F
a/b

175. 4N
CU LONELY
Part CALLAN's head L.o.f.

CALLAN: Who? /

On Shot 175 on 4

LONELY: I screwed a drum a few months back. I didn't know where it was. Honest. I got near a thousand quid worth of stuff. Turned out to be big Mike Kennedy's. You'r heard of him. /

176. 2F
Match 4's shot but reversed.

177. 4N
a/b

CALLAN: I've heard of him. /

LONELY: If he knew I screwed his drum he'd half kill me. And this git says he'll tell him. And he can prove it. He's got Big Mike's lighter.

CALLAN: What?

LONELY: Well, I had to sell some of the stuff. What am I going to do, Mr.Callan? /

178. 2F
a/b

179. 3E
2/s TIGHTEST
fav. CALLAN

CALLAN: Who is this git?/

Lonely I'm the only chance you've got. Who is he? . . . /

180. 4N
BCU LONELY

LONELY: Todd. That's the only name I know. I've given him £200.

He's coming for the other £300 tomorrow. /

181. 3E
a/b

CALLAN : I tell you what to do, You nip off to the off-licence, come back here and stop worrying. /

182. 4N
LONELY a/b

On Shot 182 on 4

LONELY: But he's coming to see me this evening at six o'clock to tell me where the job is. /

183. 3E a/b

CALLAN: Maybe he'll see me instead. /

184. 4N TIGHTEST 2/s

LONELY: What'll you do to him, Mr.Callan?

CALLAN: I'll get him off our back, son?

185. 2F MCU CALLAN

LONELY: But his mates. /

CALLAN: When I've finished with him he won't have any mates./

186. 4N MCU LONELY

LONELY: He's a real bad 'un, Mr.Callan. /

187. 2F BCU CALLAN

CALLAN: Is he? In your considered opinion is he as bad as me? /

188. 4N BCU LONELY reaction

189. 3E a/b

Come on, get off to the boozer and treat yourself.

LONELY: Mr.Callan. Wait for me.

T A P E R U N

190. 1L Wide M.S.

INT. [illegible] STUDY. D. Y. M 3

FX: Phone bell.

PUSH IN as Naylor takes phone

NAYLOR: Sir Gerald Naylor

OPERATOR: Sir Gerald Naylor? Mr.Ian is calling you from Berlin and wishes you to pay for the call. Will you accept the charge?

On Shot 1:0 on 1

E.SE OFF as N aylor rises.

PAN him LEFT to chair, Left of fireplace. Letting him go into full centre.

NAYLOR: Ian ? Yes, alright. Put him on.

OPERATOR: Sir Gerald Naylor will pay for the call . Go ahead please. TAPE

BISHOP:(V/O) Danke schohn, fraulein. So you recognised Mr.Ian did you love? DOOM A1

NAYLOR: Of course I did. But what are you doing in West Berlin?

BISHOP:(V/O) Drinking excellent beer and listening to terrible music. What else can we do in West Berlin? Actually I'm on my way to see you.

GRADUALLY PUSH IN until in V.BCU at end of scene

NAYLOR: That's marvellous.

BISHOP: I think so too, Gerry. I've missed you.

NAYLOR: Have you?

BIS[illegible].I really have.

NAYLOR: How soon am I going to see you?

BISHOP: Tomorrow12.30. At Franchi's. They tell me it's still there.

On Shot 190 on 1

NAYLOR: Yes it is. But I haven't been since...

BISHOP: You really are a love, Gerry. And I treated you awfully badly. I had to. You know that. Are you going to do what I asked you?

NAYLOR: Yes.

BISHOP: I knew you would.

NAYLOR: Did you Ian?

BISHOP: Of cou se. It isn't spying at all you see. It's preserving world peace. And you want that almost as much as you want your wife, don't you love? 12.30 tomorrow. Franchi's. Don't write it down.

ADJUST as he puts the phone on his lap.

C/S
End of Part Caption.

GRAMS:
End of Act Music.

C O M M E R C I A L B R E A K

C.M.1 to POS.K. NAYLOR'S FLAT
C.M. 2 to POS.G. NAYLOR'S FLAT.
C.M. 3 to POS.K. NAYLOR'S FLAT.
C.M.4 to POS.N. NAYLOR'S FLAT.

ACT THREE

VTR/LDC/7701 PART 3.

F/U
C/S — GR.MS:Opening
PART THREE CAPTION — Part Theme

191. 2G — INT. NAYLOR'S FLAT. DAY. — MS C1 &
2/S O/S
NAYLOR Dig L.f.g.
CALLAN R.b.g.

NAYLOR: Really, Mr.Callan, I can see no point in going on with these conversations.

CALLAN: Can't you?

NAYLOR: Either I'm guilty or I'm not.

CALLAN: That's right.

NAYLOR: And you've no proof of my guilt. Obviously, because it doesn't exist.

CALLAN: That's a nice cigarette box.

192. 1K(As Callan's hand picks up cigarette box)
MCU Cigarette box.
CALLAN's hand comes into shot.
PULL BACK to mid as he comes fwd. and develope to 2/s seeing NAYLOR b.g. to POS.1L.

NAYLOR: Yes.

CALLAN: "G" is for Gerald I suppose? And the "I" - what's the "I" for?

Cr. Shot 192 on 1

NAYLOR: Just someone I used to know. /

193. 2G
MCU CALLAN. Low angle.

194. 2K
M.S. NAYLOR. High Angle.

CALLAN: A girl? /

195. 2G
a/b

NAYLOR: Yes. A girl. /

196. 4N
DCU NAYLOR

CALLAN: What was her name? /

197. 2G
C/S 2/s
NAYLOR R.f.g.
CALLAN L.b.g.

NAYLOR: Iris. /

CALLAN: Yes. There aren't a lot beginning with 'I' are there?

198. 3K(As box flies open)
DCU Cigarette box

199. 1K
2/s C/S
CALLAN L.f.g.
NAYLOR R.b.g.

CALLAN OPENS DRAWER IN BOTTOM OF DESK.

As NAYLOR rounds the upstage end of desk CAMERA PIVOTING on CALLAN.

NAYLOR: May I see that? Good Lord. I wonder how that got in there? I haven't seen that photograph for twenty five years. These were two men I was up at Cambridge with you know.

As NAYLOR breaks twd. camera again PULL BACK to put the ashtray R.f.g.
NAYLOR R.o.f.
CALLAN L.b.g.
To POS. 1M.

CALLAN: Yes,

NAYLOR: The chap with the punt-pole became a person or something. I've quite forgotten who the other one was. Ah well, I shan't need it again. No point in hanging on to old memories for too long.

On Shot 199 on 1

CALLAN: No point at all.

NAYLOR: It's far better to get

200. 3K — rid of them don't you think? /
MCU CALLAN reaction

201. 1M /
a/b

CALLAN: For better
Would you like to burn these,
too? We took quite a lot of

202. 1N — copies you know. /
CU NAYLOR

NAYLOR: But where did you....

203. 3K — nobody has another copy only../
CU CALLAN

CALLAN: Only Ian. The 'I' stands
for Ian doesn't it. And we
couldn't get his could we?

204. 1M — This one is yours, Sir Gerald. /
TIGHTEST 2/s
CALLAN/NAYLOR

NAYLOR: You broke into my
flat?

START SLOW CRAB
from Right to Left.

CALLAN: Yes.

NAYLOR: But I showed you
everything.

CALLAN: Everything except this.
Why did you hide this?

NAYLOR: You committed an
offence.

CALLAN: Do you want to take
me to court?

On Shot 2G, on 1

NAYLOR: No. It's not important.

CALLAN: I noticed when you burnt this picture your hands were shaking. Was it that hard to hurt him?

NAYLOR: I don't understand you. A picture of an undergraduate who went into the church. As I remember he was - rather malicious.

Now back to P.O.S. L.

CALLAN: This one still is.

2 RETURN TO POS.G.
1 RETURNS TO POS.K.

205. 2G — NAYLOR: Oh my God.
2/s TIGHTEST O/S Low Angle.
Part NAYLOR Rfg.
CALLAN Lbg.

CALLAN: It's the other boy I want to talk about. But he'll be a man now, won't he?

206. 1L — About your age.
2/s TIGHTEST O/S
to match 2's shot.

207. 2G — NAYLOR: A year younger.
a/b CALLAN reaction

208. 1L
a/b

209. 2G
a/b

1 to C.J.

CALLAN: You went to Spain with him didn't you?

210. 3K
2/s Fav. NAYLOR
across CALLAN's back.
Low angle.

On Shot 210 on 3

NAYLOR: A lot of people went to Spain. It was like a crusade. The forces of light against the forces of darkness.

CALLAN: And the forces of darkness won

NAYLOR: No. The imagery doesn't hold. I was 21 years old, Mr.Callan. Everyone over-simplifies at that age. I see things quite differently nowadays I promise you. And yet, do you know, I'm glad I did it? I fought for what was right. Surely that is

211. 2G a/b ——— something to be proud of. /

CALLAN: Except that you kept it hidden. You never once admitted that you'd fought in

212. 3K a/b ——— Spain. /

/2 [illegible] UT P[illegible]ST T[illegible] C.U. /

NAYLOR: My masters would hardly consider it an advantage in my career.

CA[illegible] es your wife know?

On Shot 212 on 3

NAYLOR: No. For Ruth Spain is a place where one acquires a tan in summer. My war was over when she was two years old.

LOOSEN as CALLAN breaks upstage. Eventually let CALLAN go and PAN to accept LADY NAYLOR in R.o.f. to POS.3F.

CALLAN: Was it?

NAYLOR: Yes?

213. 1J
MCU LADY NAYLOR

/ 3 BACK to M.S.K. /

RUTH: Darling, I don't want to disturb you - oh, good evening Mr. er..

214. 2H(As Ruth looks back)
M.S.CALLAN reaction

NAYLOR: Callan

215. 3K
a/b
What is it Ruth? /

RUTH: You won't forget that we're dining with the Felthams will you?

NAYLOR: No, I won't forget.

RUTH: Because if you're going to be delayed I really ought to

216. 2H
a/b
phone them. /

CALLAN: I think you should,

217. 3K
a/b
Lady Naylor. /

On Shot 217 on 3

RUTH: Really, Gerald, they're absolutely relying on us.

218. 2H — NAYLOR: I'll be there. /
Group shot C/S RUTH.

CALLAN: Sir Gerald, I honestly don't think you'll be able to go, not even when we've

219. 1J — finished. /
a/b

RUTH: Gerald. Is everything

220. 4N — alright? /
MCU NAYLOR
(but looser than 1's shot)

NAYLOR: Yes. Yes. Mr.Callan and I have to go over something which he

221. 1J — considers important. /
a/b

222. 1N — RUTH: Don't you? /
a/b

/ 1 WILL BE RIGHT T[illegible] H.M.DOWNING STREET OFFICE. /

NAYLOR: To me the whole thing is immensely trivial. Would

223. 2K — you like a drink, Mr.Callan? /
a/b

/ 4 to POS.P. /

C Yes. Yes I would

224. 3K — please. [illegible] scotch. /
Group shot
CALLAN L.o.f.
NAYLOR C.O.f.
RUTH R.o.f.

NAYLOR: I think I'll join you. You, my dear?

On Shot 224 on 3

RUTH: No thank you.
Mr.Callan, what's wrong?

Contain NAYLOR as he rounds the upstage end of the desk. Momentarily losing RUTH. Finishing with drink and NAYLOR f.g. CALLAN/RUTH b.g.

CALLAN: I'm afraid this one is most secret, Lady Naylor.

RUTH: You seem to have got my husband worried.

CALLAN: I've got a lot of people worried. It's my job.

RUTH: But my husband isn't just anybody, you know.

CALLAN: Yes. Yes. I do know.

RUTH: That's what I'm saying.

NAYLOR: And the more important you are the more you have to worry.

CALLAN: Exactly. That's why I never worry.

RUTH: I think you worry all the time.

225. 1 N. INT. H.Q. EVENING. DOOM A1

M.S.HUNTER
As Directed.

/3 to POS.F.NAYLOR'S FLAT./

HUNTER: Height five eleven, weight about ten stone, grey eyes. According to Benson he has a scar on his left index finger./ No. Something dramatic with a tin opener. I think it may be.....

On Shot 225 on 1

HUNTER:(CONT)....the chap who did those jobs in Teheran in the forties. Could you check. Accent? Oh pure Cambridge. His real name is Ian Bishop, if that helps at all, and most urgent please, with any luck he may be coming to visit us quite soon. Cheeky young pup.

226. 2H INT. NAYLOR'S FLAT. EVENING. MS C1&4
NAYLOR. PAN him to Group shot
R.f.g.
NAYLOR C.o.f.
CALLAN L.o.f.

Take NAYLOR and RUTH up to the door in 2/s. PULLING BACK & PANNING RIGHT as they reach the door.

NAYLOR: If you'll excuse us, my dear, we really must get on.

RUTH: I'd better call Mrs. Feltham.

NAYLOR: Yes. Perhaps you'd better do that.

227. 3F(as Naylor turns back from door)
MCU NAYLOR

GID BACK in front of him as he comes twd.door. PIVOT on NAYLOR Eventually looking over his shoulder at CALLAN
CALLAN L.o.f.
NAYLOR R.o.f.

/ 2 to FCS.J. /

CALLAN: You love her very much?

NA[illegible]s.

CALLAN: She's a lot younger than you.

On Shot 227 on 3

NAYLOR: That's none of your business.

CALLAN: I'm afraid it is. We did a bit of homework on her too. Brought up very strictly wasn't she? /

228. 4F
CU NAYLOR

NAYLOR: I happen to be very fond of her parents. /

229. 3F
a/b

CALLAN: Yes I'm sure. They couldn't give her much could they? Except a fear of hell fire. Now you can give her everything, nice car, posh flat, a title. Just before you got married You even came into money. In a way you could say you bought her. /

230. 4F
MS NAYLOR
He throws drink

NAYLOR: You....

231. 2J
DCU CALLAN

232. 3F
a/b
CALLAN rises fast and smashes the glass from NAYLOR'S hand.
CALLAN breaks R. fast
IAN HIM seeing tape recorder.
He switches it on.

CALLAN: Right. I want you to listen to something.

/ 2 to POS.K. /

233. 2K(Immediately tape recorder starts)

TAPE

BENSON: He was taken back to Russia.

234. 3F
CU CALLAN

CALLAN: Why? /

On Shot 234 on 3

PAN to medium pace
to N.YLOR
then back to CALLAN
as directed.

BENSON: For training.

CALLAN: What kind of training?

BENSON: The overthrow of
capitalism, that's what
everybody was trained for.
Ian was attractive.
I expect they would use
that.

PAN BACK to CALLAN
for his first
live line*

CALLAN STOPS TAPE. END F TAPE

CALLAN:* Ian was attractive.
I expect they would use
that. /

235. 2K
CU N.YLOR

236. 4P(As Naylor turns)
M.S.N.YLOR R.o.f.

NAYLOR comes big f.g.
into 4's shot.

/ 2 to POS.L./

NAYLOR: Say it all, Callan.
I want to get it over.

CALLAN: Right. The big love
of your life was Ian Bishop.
Until she came along. Suppose
she ever found out.

237. 2L [illegible] 4's L.L) [illegible]
N.YLOR Profile R.f.g.
CALLAN L.b.g.

CALLAN: Hasn't he threatened to?

238. 4P
a/b

On Shot 238 on 4

CALLAN: Shall I tell you what I think. I think he contacted you, asked after your wife, told you all you had to do was co-operate

239. 2L
a/b but now High Angle

and she need never know. /

I bet he told you something else too. I bet he said you wouldn't be spying at all. Not really, you'd be helping

240. 4P
a/b

world peace./

NAYLOR: How on earth did you...

CALLAN: They always do, Sir Gerald. Well?

NAYLOR: You might have been

241. 2L
M. . ' I L.N

listening. /

CALLAN: I'll tell you what you are. You're what we call in the trade "a sleeper". To them you've been in a deep-freeze ever since 1936. And then it was time they thawed you out. When you got married and you got the job they wanted

242. 4P
MCU NAYLOR

you to get. /

NAYLOR: He still had all my letters you see. He said he'd show them to Ruth.I can't lose

243. 2L
High Angle 2/s

Ruth, Callan. Not now. /

On Shot 243 on 2

CALLAN: Perhaps you won't have to, if we pick him up. When's he coming to see you?

NAYLOR: He said tomorrow, unless I warned him off.

CALLAN: Have you? That should be a help then.

244. 1[illegible] / FX: PHONE BELL
Wide Shot.
See NAYLOR go to phone.

NAYLOR: Sir Gerald Naylor.

245. 3F(When Naylor has held the phone out to Callan)
M.S.CALLAN
+ BOOM A1

He rises
X's to NAYLOR
Takes the phone from him
NAYLOR goes off U/S L.
DO with CALLAN

HUNTER:(DISTORT)(V/O) Mr.Callan, please.

CALLAN: Thank you. Callan.

/4 to ECS.Q. SAME SET/

HUNTER:(V/O) Charlie here. DISTORT
How's it going?

On Shot 245 on 3

CALLAN: Bishop's visiting our friend tomorrow.

HUNTER: (V/O) and you'll be in attendance? DISTORT

CALLAN: Yes.

246. 1N INT. HUNTER'S OFFICE. /
Loose MCU HUNTER

HUNTER: Good. Bishop's been something of a blister in the past. Tehran, Iraq, the Lebanon. The Englishman abroad you know. He could tell us a great deal, very useful stuff.

CALLAN: That's a help then. DISTORT

HUNTER: And the patient? Should we let him go to the dominions?

247. 3F INT. NAYLOR'S FLAT./
a/b

CALLAN: No.

HUNTER: Really? I thought you liked him? DISTORT

CALLAN: I do.

On Shot 247 on 3

HUNTER: Well then? DISTORT

248. 2H
MCU NAYLOR reaction

CALLAN: He's too vulnerable. /

/3 to POS.M./

HUNTER: Forthcoming was he? DISTORT

249. 1N
a/b

INT.HUNTER'S OFFICE. /

Yes. I see what you mean. Come in soon. Charlie's longing to hear all about it.

250. 2H
2/s CALLAN R.f.g.
NAYLOR L.b.g.

INT.NAYLOR'S FLAT. /

FX:Double Phone Click.

NAYLOR: Well?

CALLAN: I'm not recommending you.

NAYLOR: But you'll get hold of Ian and he's the only one. I swear.

CAL[illegible] sorry. You can be hur[illegible]sily. I really am sorry.

On Shot 250 on 2

/ l t . S.r.k MELLY'S FI .T./

NAYLOR: Y u know when I heard from Ian the other day I realised something. I still love him very much. And look what I've done to him, so that I could keep the love of the only other human being I ever cared for. And now I shall lose her too.

As CALLAN goes to door PULL BACK in front of him HOLDING NAYLOR b.g. To POS. M.

251. 3M(As Callan whips open the door)
BCU RUTH

CALLAN: Come in, Lady Naylor.

252. 2M(..s Ruth leaves frame and enters 2's sh t)
2/s over RUTH's L.shoulder
NAYLOR L.b.g.
PUSH IN FAST to
POS. ZK

RUTH: We're not going are we?

CALLAN: She listened on the

253. 4Q extension./
2/s RUTH

RUTH: It's true isn't it? We're not going.

CALLAN: NO . You're not going. Your husband's going to be ill. They'll have to send somebody else..when he's better they'll find him another job.

On Shot 253 on 4

RUTH: But not Canada?

254. 2K
a/b
PULL BACK FAST to
POS.2M.
HOLDING 2/s

CALLAN: No. Not Canada. /

RUTH: But why not. Tell me.
I've got a right to know.

255. 3M
TIGHT O/S 2/s
Part RUTH L.o.f.
CALLAN R.

What did he do? /

CALLAN: You're his wife. You
should be on his side. What
makes you think he did
anything?

RUTH: Because you're here.

CALLAN: Alright. I've hurt him.
It's my job. It isn't yours.
We haven't finished yet, would

256. 2M
a/b

you mind waiting outside. /

257. 3M
a/b

RUTH goes out.
CALLAN shuts the door
behind her.
Then X's R. to L. to
NAYLOR.
PULL BACK
PAN him and
PUSH INTO O/S 2/s
NAYLOR Lb.g.
CALLAN R.f.g.

/

Please.

Right. When and where are you meeting
Bishop?

On Shot 257 on 3

NAYLOR: 12.30. We're having lunch together in Franchi's - in Soho. We used to eat there in the thirties. /

258. 4Q
MCU CALLAN

CALLAN: We'll be there too. You'llbe watched from now on.

NAYLOR: Yes. I thought I might be.

CALLAN: I'll be off, Sir Gerald. You've had enough for one day. Goodbye.

259. 3M
M.S.CALLAN

NAYLOR: Goodbye. /

CAN CALLAN to door
He opens it.
See RUTH.

/4 to POS.R.RESTAURANT./

CALLAN: Right, Lady Naylor. /

260. 2M
MCU NAYLOR

NAYLOR: Mr.Callan. You'll recognise Ian quite easily tomorrow. He's the one I shall [illegible] very old, dear friend. /

261. 3M
a/b
CALLAN exits

262. 2M
M.S.NAYLOR /

263. 3M
a/b /

264. 2M
a/b /

PULL BACK as
RUTH leaves
to wide shot
NAYLOR C.

Ruth, my darling. I realise that this will take a great deal of explanation..

On Shot 264 on 2

/ 3 to POS.N. RESTAURANT /

RUTH: Don't talk. For God's sake don't talk. Oh you fool. You stupid old fool.

265. 1P — INT.LONELY'S FLAT.DAY. — BOOM A3

M.S.LONELY
As Directed

FX:Distant traffic.

FX:Tim.

/ 2 to POS.N.RESTAURANT. /

LONELY: Oh, come on, Mr.Callan. Please get here. Please.

T/C — SOF

FIGHT SEQUENCE.
DURATION: 2.52.

CALLAN: Good evening, squire.

TODD: What the hell do you think you' re doing? If you don't get out of this car I'll...

CALLAN: Call the police? Will you really? There's one down the road now. If you yell hard enough he'll hear you. What I really came in here for was to show you something.

TODD: What?

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ON T/C

CALLAN: This.

TODD: You're crazy.

CALLAN: It's the crazy ones who pull the trigger. Do something for me?

TODD: What?

CALLAN: Take me for a drive.

TODD: If you're that tough friend of Lonely's. I better warn you, I've got tough friends too..

CALLAN: If I were you I'd start to drive, mate. Otherwise I might just go off you. Know what I mean?

Alright out.

TODD: No.

CALLAN: You can walk or I can carry you. Make up your mind.

Up.
Move. Go on. Move. Turn your back. Go on right round.
Good boy. Go on move. Good boy.

Oh mate, you've got a lot to learn about handling yourself.

END OF T/C.

Coming to 266 on 2

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266 2N — INT. RESTAURANT. DAY. — B5

Medium W.S.
DISHOP with glass Lfg.
NAYLOR enters Rbg.

FX:Chatter.

EASE BACK SLIGHTLY then
CRAB LEFT to POS.Q. into 3/s
DISHOP L.
CALLAN's head centre frame.
NAYLOR R.

NAYLOR: Ian.

267. 3N(As Callan looks away)
MCU BISHOP

/2 to POS.P.SAME SET./

BISHOP: Hello, love. Your drink's

268. 4R — all ready./
MCU BISHOP's hand
touching NAYLOR'S

269. 2P /
MCU NAYLOR

NAYLOR: Just the way I like it.

270. 3N — You haven't forgotten./
a/b

BISHOP: Not about you, Gerry.
I never forget a thing about

271. 2P — you./
a/b

NAYLOR: It's been the same with

272. 3N — me./
a/b

BISHOP: Has it, love? I'm glad..
I didn't want to..force you, you

273. 2P — know./
a/b

274. 3N — NAYLOR: I know./
a/b

BISHOP: And your wife will never

275. 4R — know now, I promise you./
Group shot
BISHOP/NAYLOR
CALLAN enters frame C.

CALLAN: Your car's read, Mr.

276. 3N — Bishop./
BCU BISHOP

DISHOP: I'm afraid you made a

277. 4R — mistake. My name's not./
a/b
LAYCOCK/TURNER come into
frame L.

On Shot 277 on 4

CALLAN: Be sociable, sir. We don't want a scene do we? /

278. 3N
MCU BISHOP

BISHOP: Certainly not. We never had scenes at Franchi's in the old days. Did you tell them, Gerry? /

279. 2P
CU NAYLOR

280. 3N
a/b

NAYLOR: Yes. /

BISHOP: Poor love. What have we done to you? /

281. 4R
TIGHTEST 2/s

CALLAN: Come on, Sir Gerald. I've got a cab waiting to take you home. /

282. 2P
CU NAYLOR

/4 to POS.S. FAST./

NAYLOR: Not to my home. To my flat, Mr. Callan... A home is where one's wife is. And my wife left me last night. You've taken everything I ever had. /

283. 4S
Wide Shot
NAYLOR Rfg.
CALLAN walks away Lbg.

	END CREDITS	GRAMS
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3.	Russell Hunter	
4.	Nicholas Selby, John Franklyn Robbins.	*
5.	John Arnatt, Karin MacCarthy	
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11.	Director - James Goddard	
12.	Thames Television Credit.(If available)	*

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